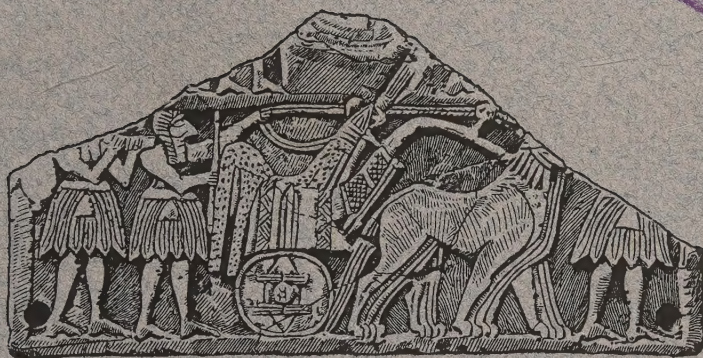


THE BRITISH MUSEUM
QUARTERLY — VOL. II. NO. 2

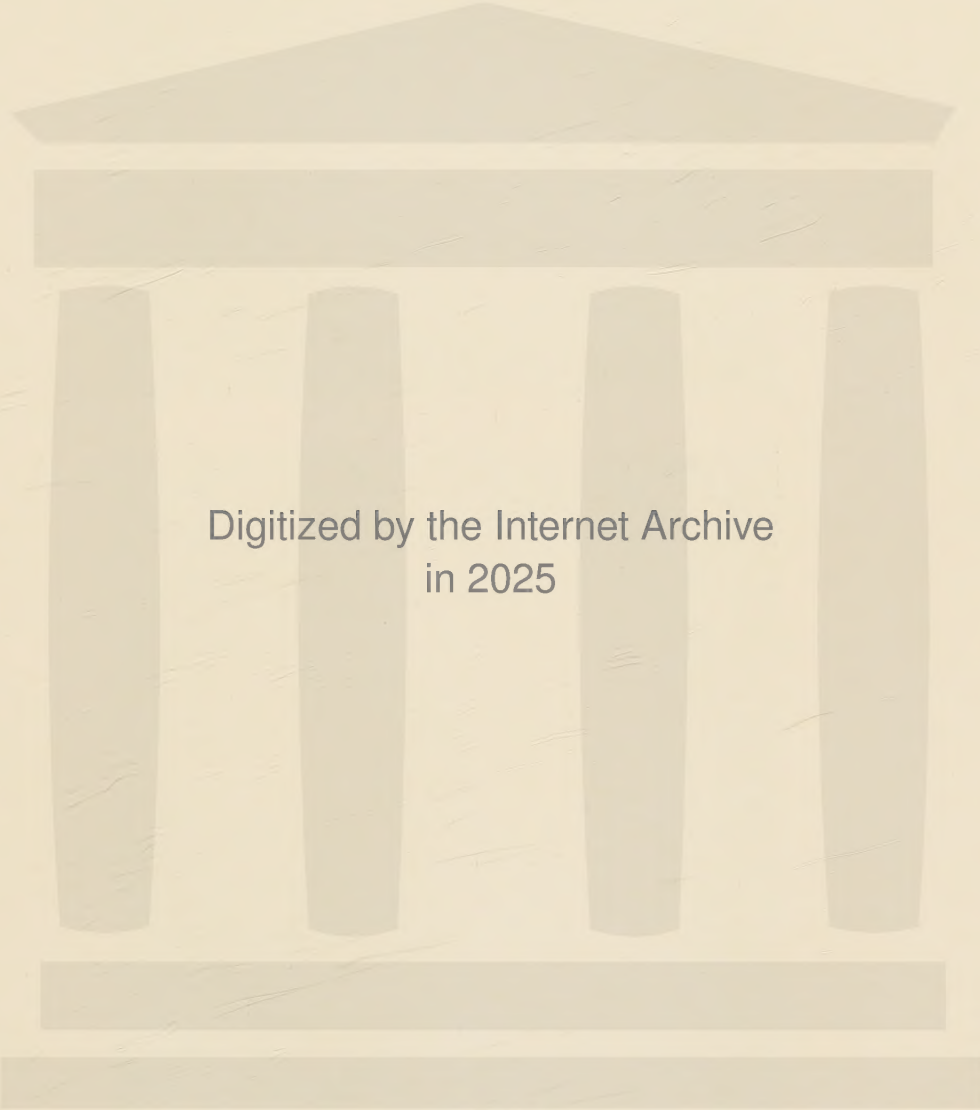


LONDON
PUBLISHED BY THE TRUSTEES

1927

BRITISH MUSEUM QUARTERLY
VOLUME II. NUMBER 2. SEPTEMBER, 1927





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XVIII. GOLD MEDAL OF QUEEN MARY
(TUDOR)

THE BRITISH MUSEUM
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BERNARD QUARITCH 11 Grafton Street W.
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KEGAN PAUL, TRUBNER & Co. LTD.
39 New Oxford Street W.C.1.

Printed in England at the Oxford University Press
By John Johnson Printer to the University

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14. GOLD MEDAL OF QUEEN MARY TUDOR.

ON the obverse of this medal (Plate XVIII) is the bust of the Queen to the waist, facing to left. She wears a coif and jewelled hood, with veil falling behind, and a richly decorated stiff bodice of brocade with sleeves of the same stuff; it is open at the neck, showing a collarette with frill. On her breast hangs a jewel with pearl pendant. The inscription, in Latin, describes her as 'Mary I, Queen of England, France and Ireland, Defender of the Faith'. Below the truncation is the signature IAC TREZ. On the reverse the motto CECIS VISVS TIMIDIS QVIES ('sight for the blind, tranquillity for the fearful') accompanies an allegorical design, in which the Queen figures as Peace. She is seated, holding in her raised right hand branches of laurel and palm, in her left a torch with which she fires the implements of war. These are piled before a circular building which is full of people. Behind her is another crowd of blind people on whom the winds blow and lightning, hail and rain descend from heaven. In the foreground is water.

The medal measures 70 mm. ($2\frac{3}{4}$ inches) and weighs 183.42 grammes or 2830 grains troy. Specimens in silver and bronze of this piece have long been known, but they are all of very inferior quality. Not only are they slightly smaller in dimensions, owing to the shrinkage of metal in cooling when one medal is reproduced by casting from another, but a great deal of the fine detail is lost, whereas on an original such as this, chased after casting by the medallist himself, the minutest features are fresh from his tool. This specimen has suffered very little damage; a very slight dent on the tip of the nose, one on the cheek, slight signs of wear on the highest portions of the relief, such as the edge of the coif and the jewel and, on the reverse, the head of the queen, hardly make themselves perceptible.

As a portrait it is a wonderful characterization, and must be compared with Sir Antonio Mor's portrait in the Prado. The queen's dress, while it generally resembles that worn by her in the Prado picture, differs in having a brocaded bodice instead of a plain one. A similar bodice is worn in Hans Eworth's portrait in the Society of Antiquaries, but that again differs from the medal in having no collar. In all three the same jewel is to be seen. The portrait is evidently

due to an independent study by the artist. Jacopo Nizzola da Trezzo of Milan, a goldsmith, medallist, sculptor and architect who was largely responsible for the decoration of the Escorial, was in the Netherlands about the time of the Queen's marriage to Philip II. There can be little doubt that he was brought to England either before or just after the marriage to model the Queen's portrait. Probably, as in the case of Sir Antonio Mor, his visit preceded the marriage, although the medal of Philip II himself, which is a pendant to this, bears the date 1555. The design on the reverse—which seems to allude to the restoration of the Roman Catholic religion in England—is perhaps somewhat too florid for modern taste, but it is a fine composition, and there can be no two opinions about the extraordinary virtuosity shown in the modelling and chasing on both sides.

This medal was formerly in the collection of Mr. Reginald Huth. Its earlier history is unknown, but there seems reason to believe that it may have been acquired in Spain. If so it may have been one of the—doubtless very few—specimens cast in gold by Trezzo to be sent out to Spain at the time of the marriage. That it has now found a home in the British Museum is due to the generosity and public spirit of the Worshipful Company of Goldsmiths, by whom it was purchased at the Huth Sale (Sotheby's, 8 April 1927, lot 2).

G. F. H.

15. SMART'S *SONG TO DAVID*.

THE Department of Printed Books has acquired by gift a copy of the very rare first edition of Christopher Smart's *A Song to David*. This was printed for the author in London in 1763, and the copy now acquired is signed by him, as are apparently the other four known copies. The poem is said to have been composed during Smart's second period of confinement in a mad-house while suffering from a peculiar form of religious mania. It was reprinted by the author at the end of a subscription edition of his poetical version of the Psalms of David in 1765; but was omitted, along with a few other pieces, from a collected edition of his poems published twenty years after his death, as 'bearing melancholy proofs of the recent estrangement of his mind'. The poem was reprinted again in 1819; and dur-

ing the nineteenth century its reputation increased greatly, partly through the appreciation of Browning and Rossetti, the latter of whom described it as 'the only great accomplished poem of the eighteenth century'. Extracts from it are quoted in most anthologies, and in recent years it has been several times reprinted—but always without reference to this first edition, which had been generally lost sight of until it was reprinted at Oxford in type-facsimile in 1926.

The poem was originally published at the price of one shilling. The copy now acquired by the Museum was purchased at a sale of books from the Britwell Court library, in April of this year, for £590; but the cost was afterwards generously defrayed by Mr. S. R. Christie-Miller—the culminating gift in a series of benefactions by which he has enabled the Museum to secure several rare books from his great library, now dispersed.

R. F. S.

16. OTHER ACCESSIONS TO DEPARTMENT OF PRINTED BOOKS.

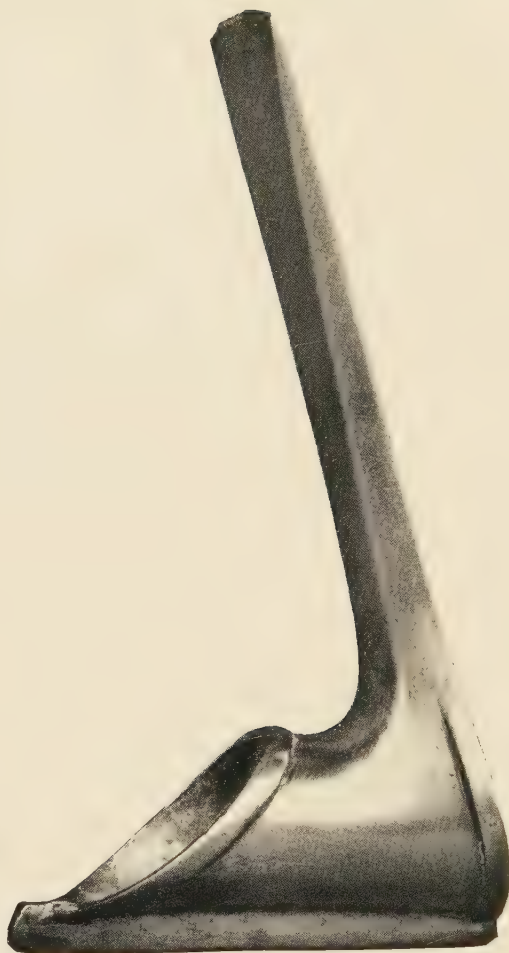
THE Department has also acquired two valuable early English items. The first is a small liturgical office, 'Festum dulcissimi nominis Iesu', handsomely printed (in red and black) by Richard Pynson in London about the year 1497 (Gordon Duff: *Fifteenth Century English Books*, no. 144). The present copy, which is the only one known, was purchased from the executors of the late Sir J. F. F. Horner. The Museum already possessed the only known copy of the only other fifteenth-century edition of this office, also printed by Pynson some four years earlier than the one now acquired.

The other item is a Church Brief, printed under authority or letters-patent given out by Henry VIII under his broad seal, inviting subscriptions for the building and maintenance of a Chapel of St. James on Bosworth Field to receive the bodies or bones of those slain in the battle there in 1485. The Brief is printed in two different settings-up on one side of a single half-sheet. The present copy, which is the only one recorded, was purchased at a sale of books from Britwell Court. It is without printer's name, place or date of printing. It has been provisionally assigned to the year 1515, and may be the earliest printed document of the kind.

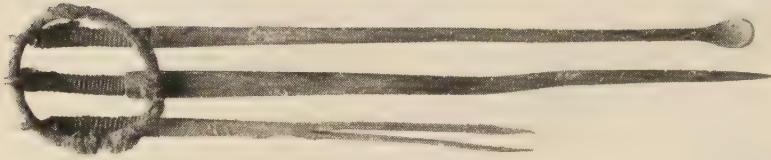
R. F. S.

17. THE UR EXCAVATIONS EXHIBITION.

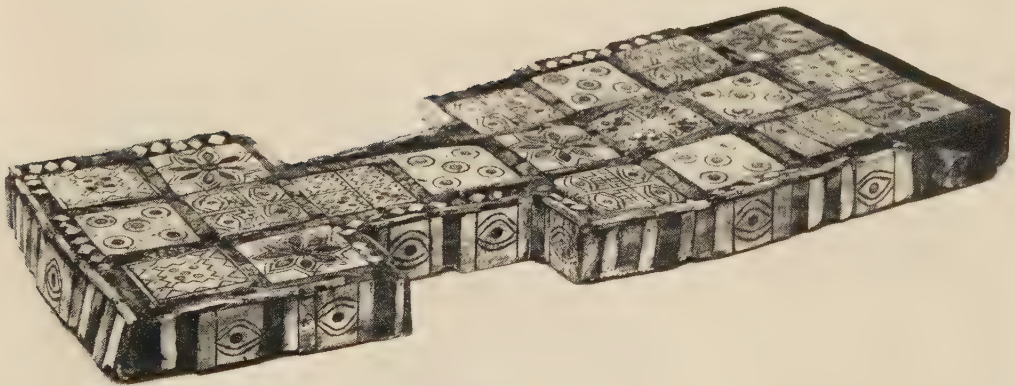
THE exhibition of antiquities excavated at Ur during the season 1926-7 by the joint expedition of the British Museum and the University Museum of Pennsylvania was opened in June and will probably continue open till the end of October, in the Assyrian Basement. This is the finest exhibition of objects from the remarkably successful excavations at Ur that has hitherto been shown. Mr. Woolley's discoveries during the past season have been sensational. No such great find not only of early 'grave-goods' but also of objects of the precious metals has ever been found in Mesopotamia before, and in this last respect the find comes next to those of the Tutankhamen tomb and the shaft-graves at Mycenae. The golden dagger with its lapis-lazuli hilt and open-work gold sheath (Plate XIX *a*), the gold war-pickaxe of adze-shape (Plate XIX *b*), the electrum spear, the battle-axe with haft bound with gold, the golden *étui* (Plate XX *a*) containing ear-scoop, head-scratcher, and tweezers of gold, diadems of thin gold, axe-heads and a head-ornament (?) of silver, and a most remarkable series of necklaces chiefly of gold, cornelian, and lapis beads, all of which date at least to the period of the First Dynasty of Ur (*c.* 3200-3100 B. C.), and are possibly older, are an unexampled treasure for a single season's excavation. Of these objects the dagger and the *étui* are assigned to the Baghdad Museum, and will return there at the close of the exhibition. Of the rest half will remain as the share of the British Museum. Besides these objects of the precious metals there are other objects in the exhibition of the highest interest, notably the gaming-board (Plate XX *b*) of shell, lapis, and mother-of-pearl, which rivals that from Knossos in interest and far exceeds it in age, the engraved shell plaques (Plate XXI *a*), the lapis-lazuli cylinder described as the property of the wife of king Mes-anni-padda (*c.* 3200 B. C.), a square stamp seal of the same design as the 'Indo-Babylonian' seals found at Harappa in the Panjab, but with a cuneiform inscription, which is decisive as to the contemporary connexion of the Sumerians with India; and, last but not least, the oldest representation of the chariot, on a fragment of a grave-stela (Plate XXI *b*); the empty chariot drawn by lions or griffins (?) is being led to the grave followed by the king's (?) retainers. The



XIX. GOLD DAGGER AND ADZE-HEAD, FROM UR



XX *a.* GOLDEN ÉTUI, FROM UR



XX *b.* INLAID GAMING-BOARD, FROM UR



XXI *a*. SHELL PLAQUES, FROM UR



XXI *b*. STELA SHOWING CHARIOT, FROM UR



XXII. EGYPTIAN STONE FIGURES

clumsy make of the wheel is specially to be noted; spokes had not yet been invented. The last object is one of the oldest found; it must date nearly to 3500 B.C.

All these objects came from a necropolis of the oldest period, of which there are apparently three strata. The uppermost of these belonged to the period of the Agade Dynasty (*c.* 2700 B.C.), and that below this to the First Dynasty (*c.* 3100 B.C.). Below this again is the third stratum, which is probably earlier, dating between 3500 and 3200 B.C. There is very little doubt that the earlier strata contain the royal burials of the First Dynasty, and objects belonging to them have undoubtedly already been found and are included in this exhibition; the gold dagger, for instance, must surely be a king's weapon, as are probably also the gold war-pick and spear. The gold dagger-blade was intended for use, and is still sharp, and the adze-axe has been used with effect, as its burred blade-end shows. The burials are found in a hole-grave lined and covered with matting; wicker coffins, or even wooden, were occasionally used. Less commonly, clay coffins or *larnakes*, such as were in regular use later, are found, but they are always found with poorer goods than the uncoffined burials. Next season's work should reveal further important relics from this royal cemetery.

H. R. H.

18. EGYPTIAN ANTIQUITIES.

THE Department of Egyptian and Assyrian Antiquities has recently acquired some interesting smaller antiquities. Chief among these is the red quartzite figure of the scribe of the offerings Paiyempermenkh (Plate XXII *a*), who is shown supporting a shrine of the god Ptah with one hand while he raises his other hand to his mouth as in the act of drinking. This is a unique position for a funerary statue, and it is to be supposed that reference is intended to the prayer that the dead man may drink sweet water in the next world, a petition easily intelligible in Egypt. The date of this statuette is the end of the XVIIIth or beginning of the XIXth Dynasty, about 1300 B.C. Another, smaller, figure of interest (not illustrated) is one in white limestone of an unnamed 'Adoratrix of Amon', from Thebes, of the XXVIth Dynasty, somewhat in the style of the

well-known figures of queen Amonirdis. The great granite ushabti of Amenhotep-Huy (XVIIIth Dynasty), shown in Plate XXII*b*, is an unusually fine example, and is one of the biggest ushabti-figures ever made. Early objects of interest are the red pottery canopic jar of Uahka (Vth-VIth Dynasty), which is a rare object (there is one in the Louvre and one in the collection of Mrs. J. H. Rea), and the wooden head-rest (VIth-XIth Dynasty) with its pillar in the form of a lion-headed demon devouring a gazelle. There are also good examples of early stone vases and a *pesh-ken* set (set of objects used by the priest in the ceremony of the Opening of the Mouth at the grave) of the Old Kingdom. A very fine bronze figure of Amon with gold inlaid eyes has also been acquired, with other miscellaneous objects of interest.

H. R. H.

19. GOLD AND SILVER COINS.

THE series of gold staters of Alexander the Great consists of many hundreds of varieties, bearing the same general types (a helmeted head of Athena, and Victory carrying a standard), distinguished by small symbols, letters, or monograms, in the field of the reverse. The issues extend over a long period, having been continued after Alexander's death by his successors; and the classification can only be made out by an intensive study of the style and symbols and monograms of all the varieties. Similar problems are associated with the gold staters of Lysimachus, king of Thrace, one of Alexander's immediate successors, of which the types are a head of Alexander the Great, with ram's horns growing from his temples, and a seated figure of Athena, the remote ancestress of our Britannia. The addition to the Museum series of nineteen staters of Alexander and seven of Lysimachus, all with symbols hitherto unrepresented, is therefore welcome. Of these, eighteen of the Alexander staters are due to the generosity of Mr. C. S. Gulbenkian, the remainder being a gift from Mr. Archer Huntington. All were once in the collection of the Grand Duke Alexander Michailovich. Three of the Alexander staters and two of those of Lysimachus are illustrated in Plate XXIII, Figures 1-5.

At the same time, Mr. Gulbenkian has presented a rare aureus of

Vespasian, with Fortune as reverse type, and a gold coin of Ghent, struck in imitation of the English noble in 1582.

Among other donations recently received is a fine specimen of the silver cinquantin (50 reales) of Philip II of Spain, struck at Segovia in 1614 (Plate XXIII, Figure 10). It comes from the collection of the late Sir Evelyn Grant Duff, K.C.M.G., in whose memory it was presented by Mr. William H. Buckler. This piece, which bears the King's arms on one side, and the quartered arms of Castile and Leon on the other, measures over three inches in diameter, and weighs 171.9 grammes.

Recent purchases include, in the first place, a specimen, the only one recorded in gold, of a jeton or medalet struck in Holland in 1589 with allusion to the defeat of the Spanish Armada (Plate XXIII, Figure 9). On the obverse is Elizabeth, seated in a car, holding a palm-branch and a book inscribed with the beginning of the Lord's Prayer in Dutch; the legend is 'Tandem bona causa triumphat 1589'. On the reverse is a tree with a nest of young birds, on whom a hawk is swooping; the design is accompanied by mottoes meaning 'war is a necessity' and 'their cause, if not their force, is the more powerful'. There is supposed to be a reference to the visit of Elizabeth to St. Paul's to give thanks for her victory.

A gold stater of the king Pharzoius (Plate XXIII, Figure 6), with his head on the obverse, and on the reverse, an eagle, the initials of the city of Olbia, his name, a monogram, and a dolphin in countermark, is of no interest artistically, but of considerable historical importance. Pharzoius reigned in Olbia, in S. Russia, apparently in the first century B.C.; besides the present specimen, which comes from the collection of the Grand Duke, only three others seem to be recorded.

A silver stater of Thurium (Plate XXIII, Figure 7), of the fourth century B.C., which was formerly in the collection of Mr. W. H. Woodward, has the usual types of this city; on the obverse a head of Athena, her helmet decorated with a figure of Scylla hurling a rock, on the reverse a charging bull. In the exergue of the reverse is the magistrate's name Hera(kleides?), and a cornucopiae.

An extremely rare half-groat of Henry VI's early coinage, struck at York, was acquired at the sale of the Reginald Huth Collection; it

was formerly in the Brice, Montagu and Murdoch Collections (Plate XXIII, Figure 8). It completes the series of the issue authorized by an indenture of the first or second year of Henry VI. The only other specimen known was in the Bruun Sale, where the Museum secured the very rare halfpenny of the same issue. The groats and pennies are less uncommon. The coin is unusually finely preserved and well-struck.

G. F. H.

20. THE ROMAN PAVEMENT FROM HORKSTOW.

MORE than a century and a quarter after its discovery (1796), the Roman mosaic pavement at Horkstow near Burton-on-Humber has been lifted and removed to the Museum, on permanent loan from the owner of the land, Mr. John Hele of Carlisle. The village is situated under a range of hills, forming for several miles the eastern boundary of the flat country through which flows the river Ancholme; and about $2\frac{1}{2}$ miles to the west is the line of the Roman road called Ermine Street, beyond which Roman remains have been recorded at Winterton and Roxby. The pavement lay 230 feet north-west of Horkstow Hall, measured from the nearest point of each, and a coloured plan is given by Samuel Lysons in his *Reliquiae Britannico-Romanae*, Vol. I (1813). His plates III (two states), IV and V show the pavement as it was when first exposed in 1796, and plate VI is a coloured restoration of the whole design by Robert Smirke, R.A., the architect of the Museum. As about one-third of the pavement was already destroyed at the time of discovery this restoration embodies much conjectural detail; the whole west end was ruined before the mosaic was first laid bare. When the mosaic was once more uncovered in the present year it was found that, largely through the penetration of tree-roots, it had suffered some further loss, though perhaps less than might have been expected. The main rectangle contained two squares and an oblong placed across one end. In the western part the design consisted of a circle $18\frac{1}{2}$ feet in diameter, divided into eight sections by radial lines, with a small circle at the centre containing a figure of Orpheus. In the wedge-shaped spaces were birds and quadrupeds (wild boar, bear and elephant), and in the angles male busts, each flanked by two small Maltese crosses in



XXIII. GOLD AND SILVER COINS



XXIV. ROMAN PAVEMENT, FROM HORKSTOW (DETAIL)

red. On two sides were lines of red and white tesserae and on the third a geometrical pattern in black and red on a white ground. The tesserae except in two borders were cubes measuring about half an inch of red, white, bluish grey, dark blue and various shades of brown. Adjoining this was a square with interlaced border and a circle 15 feet 3 inches in diameter, divided into quadrants which were filled with Tritons, Nereids, Cupids and sea monsters on a red ground, and four medallions with figures on a blue ground. In the spandrils were Titans with outstretched arms, their legs terminating in serpents.

The best-preserved portion is at the east end and represents a chariot race. Between the two tiers of *bigae* is the central wall of the circus with *metae* at either end, and besides the four competitors there are two horsemen, one of whom has dismounted to assist a driver who has lost a wheel; his saddle has a high peak, and the colours do not correspond to the factions of the circus. Adjoining this part of the pavement on the south there were in 1796 remains of other mosaics and other traces of building noticed in the grounds; but when the pavement was lifted, no foundations of walls could be recognized as contemporary with the main rectangle, which originally measured about 54 feet by 24 feet.

The pavement as a whole has long been known for its alleged Christian character, the evidence of small crosses on either side of the heads in the spandrils of the west end being to some extent reinforced by the representation of Orpheus, often regarded as emblematic of the Good Shepherd; portions of a design with Orpheus are already in the Museum from the villa at Withington, Gloucestershire; other examples are at Cirencester, Newton St. Loe, Woodchester and Morton, I.W. Small crosses are also seen in the border of the Thruxton pavement (on the north-eastern staircase), but they may be decorative, inserted in order to relieve a plain space; as a Christian symbol the cross should be in a conspicuous position like the Chi-Rho on the Frampton pavement in Dorset, and the monogram rather than the cross would be expected on late Roman work in Britain. Nothing was found before or during the excavation to throw light on the date or nature of the building, except that below the pavement there had been another floor with another ground-plan, showing a previous

Roman occupation; and the Horkstow pavement may be intermediate in date as well as in style between those with figure-subjects on a large plain field and those entirely covered with interlacing, guilloche or other geometrical patterns.

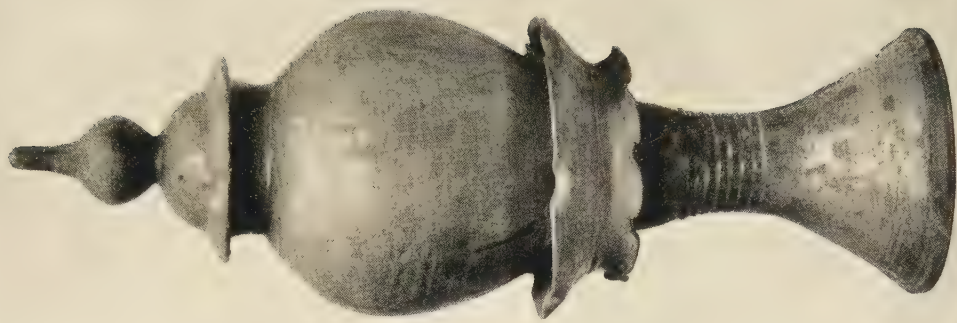
The first portion mounted since removal is here illustrated (Plate XXIV); it contains the third competitor in the chariot race, at the south-east angle. It may be possible to give other photographs in subsequent numbers.

R. A. S.

21. EARLY CHINESE POTTERY : THE HARVEY HADDEN LOAN.

A FURTHER instalment of Mr. Harvey Hadden's munificent loan (see No. 6 of this volume) consists of two valuable additions to the collection of early Chinese pottery. One (Plate XXV*a*) is a wine vase, sixteen inches high, of typical Han shape, and made of red pottery with a transparent yellowish lead glaze which combines with the red body to produce a reddish-brown surface. The principal ornament is a band of reliefs which were separately moulded and 'luted' on to the side of the vase with liquid clay. The designs on this band are of a kind much in favour with the Han potters, namely demons, wild animals, and monsters in energetic movement among hills which are indicated in a conventional manner by wavy lines incised or in relief. The band is divided into two strips by monster masks which do duty for handles as on the contemporary bronze vessels. The reliefs on this specimen are strong and clear, and among the creatures depicted we recognize the tiger, boar, camel, horse and dragon. The usual Han glaze is green or greenish brown. The red-brown glaze of this vase is of rarer occurrence, but it distinguishes an important set of tomb potteries found with coins and mirrors of the Han Dynasty (206 B.C.—A.D. 220) at Ying-tzŭ Hsien, near Chengchow in Honan, now on view in the Cinquantenaire Museum at Brussels, where it has been deposited by Dr. F. Buckens.

The other (Plate XXV*b*) is an elegant vase of light buff ware with a thin lead glaze which has decayed so completely that its iridescent surface gives no clue to its original colour. It is thin and beautifully potted in three sections—the cover, the oval body of the vase with



XXV. CHINESE POTTERY (HARVEY HADDEN LOAN)



XXVI. FRAGMENT OF A CHINESE POTTERY STAND

foliate stand attached and the tall pedestal on to which the body is socketed. The precise date of this vase is not easy to determine, but it belongs to the period between the Han and T'ang Dynasties (A.D. 220-618).

The total height is 22.6 inches.

* * * * *

Other interesting acquisitions include pottery collected in Szechwan by the Rev. Th. Torrance, the most important of which are (1) a child's coffin of red clay with foliage scroll borders in relief and yellow and green glazes, and an inscription with date equivalent to A.D. 527, and (2) a fragmentary stand of red pottery which probably dates from the third century A.D.

The stand (Plate XXVI) is in the form of a winged ram on whose back are a cylindrical vessel and two Taoist figures, one holding a thyrsus-like staff with flowing fillets in his left hand and both holding bunches of *ling chih* fungus (?) in their right hands. The details are somewhat blurred, but the costume of the side figure is that of the Han tomb figures. The vessel on the ram's back is vertically pierced to receive some shafted object. Despite its damaged condition the sculptural qualities of this specimen are obvious. Mr. Torrance believed it to be Han, and it cannot be very far removed from that period. Among the Szechwan monuments explored by the Segalen expedition ¹ is a stone sculpture of a winged lion or tiger which the winged ram closely resembles in style; and this sculpture, which is at the tomb of Kao Yi, at Yachowfu, is dated in the early part of the third century.

The stand is 10 inches high and 10.6 inches long.

R. L. H.

22. A CHINESE FRESCO.

A LADY, who wishes to be anonymous, has presented the Museum with an interesting fresco, about 32 by 26 inches, which is different in style from those recently given by Mr. Eumorfopoulos, and represents a different school. It was exhibited this summer at Messrs. Yamanaka's. No doubt a fragment of a larger composition,

¹ Segalen, de Voisins and Lartigue, *Mission archéologique en Chine*, Paris, 1923, Tome I, Plate 54.

it is the half-length portrait of a priest, holding an incense-burner (Plate XXVII). The face is bearded; the hair being drawn with fine, hatched lines. It has all the appearance of portraying a living presence; and apart from its interest as a fresco is an admirable example of Chinese portrait-painting. Except for the draperies behind the figure, patterned in pale green and blue, there are only a few subdued notes of colour. Though not of a very early period, it shows no sign of the callously deft conventionalism which in time affected the fresco-painters' tradition. Such paintings are difficult to date, because we have so little material for comparison. It is probably not earlier than the beginning of the Ming period. Tentatively, it has been attributed to the fourteenth century. L. B.

23. WOODCUTS.

NOTABLE additions have been made, both by gifts and purchase, to the collection of early woodcuts of various schools. Mrs. Alfred Morrison presented a large and striking portrait (17½ by 14 inches), probably by a Flemish artist, of the Habsburg Princess Eleonora, Queen of Portugal and afterwards of France (Plate XXVIII). It appears to date from 1518, in which year she was betrothed at the age of twenty to King Emmanuel I, the carnation which she holds in her hand being symbolical of that event. Mr. Van den Bergh presented, through the National Art-Collections Fund, an extremely rare early woodcut by Schäufelein, St. Sebastian, B. 39 (Plate XXIX), of which the Museum already had an impression defaced by the removal of the monogram. Other signed impressions exist at Erlangen and in the Albertina.

At Boerner's auction 154 at Leipzig in May, which was devoted entirely to woodcuts, 57 lots were bought, containing about 300 woodcuts of various schools, ranging in date from the fifteenth to the early nineteenth century. A few of the more important may be mentioned here.

GERMAN SCHOOL.

H. Baldung. Undescribed portrait of Luther in profile, after the engraving by Cranach.

H. S. Beham (?). Portrait of Jacob Fugger, engraved by Wolfgang



XXVII. CHINESE FRESCO PORTRAIT OF A PRIEST



LENORA SOROR KAROLI R R

XXVIII. WOODCUT PORTRAIT OF PRINCESS
ELEONORA OF HABSURG

Resch (perhaps after a drawing by Dürer); a very fine and perhaps unique woodcut, coloured.

A. Dürer (after). The very rare woodcut of a bath for women, after the drawing of 1496 now at Bremen.

M. Gerung. Sick and poor at the door of a church; undescribed woodcut of 1561.

G. Z. (1518). Two of a rare series of Apostles in pairs.

H. Holbein (after). A rare set of copies of the 'Dance of Death' initials.

H. L. Schäußelein. Abraham's Sacrifice, and numerous illustrations from books.

DUTCH SCHOOL.

Jacob Cornelisz. The Entombment, in an elaborate ornamental border dated 1513.

H. Goltzius. Portrait of Gillis van Breen. Chiaroscuro.

ITALIAN SCHOOL.

Luca Antonio de Giunta. Woodcut copy of the engraving by Polaiuolo of a fight of naked men.

The same. The Madonna with SS. Gregory and John the Baptist, published at Venice by Gregorius de Gregoriis, 1517.

Girolamo Grandi. 11 of a series of 16 subjects from the Life of the Virgin and of Christ, dated 1538.

Antonio Lamperti (Milan). Calendar for 1816 in Milanese dialect with a caricature, coloured.

ENGLISH SCHOOL.

J. B. Jackson. A lady standing, printed in two colours.

Two rare woodcuts by Cranach have been acquired from other sources.

(1). Four Saints adoring the Crucifix upon the Sacred Heart (B.76). One of two impressions known of the first state of this fine woodcut, dated 1505. In this state the scroll round the crucifix contains the words VIRGO MATER MARIA, which was afterwards, presumably at the time of the Reformation, cut away. Both impressions were formerly in the collection of King Frederick Augustus II of Saxony; the better of the two was in the Leipzig sale mentioned above.

- (2). The Fall of Man. A late impression of a large and entirely unknown woodcut, which is interesting iconographically from its unusual representation of the serpent on a large scale with a woman's face, and the still rarer introduction of a man with small wings, holding a scourge, who is presumably substituted for the angel with a flaming sword appointed to expel Adam and Eve from Eden.

24. DRAWINGS.

AMONG Drawings acquired during the past quarter the following deserve mention, under their several schools:

ITALIAN.

- B. Poccetti.* Clothing the Naked (one of the Seven Works of Mercy). Red chalk design for a lunette.
C. Maratti. An old man's head, and an eagle. Black chalk.

FLEMISH.

- Marten de Vos.* Christ taken down from the Cross. Pen and ink.
D. Vinckboons. A Kermesse. Pen and ink and water-colour.

DUTCH.

- J. B. Jongkind.* Three pencil drawings of river scenery and boats, from the Roger-Marx Collection. Purchased from the H. L. Florence Fund.

GERMAN.

- A. Dürer.* St. Benedict's visit to St. Scholastica. Pen and ink. Presented by Mr. Campbell Dodgson, C.B.E., through the National Art-Collections Fund. This belongs to a series of drawings of which ten are known, two being already in the Museum, illustrating the legend of St. Benedict; they are, no doubt, designs for glass paintings in some Benedictine foundation in or near Nuremberg, and date from about 1500. A glass painting executed from another drawing of the series has recently been identified at Gotha.
T. Stimmer. Abigail meeting David. A fine example of this artist's drawings in the chiaroscuro style. Presented by the National



XXIX. SCHÄUFELEIN'S WOODCUT OF ST. SEBASTIAN



XXX. SAMUEL PALMER, 'THE BRIGHT CLOUD'

Art-Collections Fund, half of the cost being contributed by Mr. C. S. Gulbenkian.

FRENCH.

J. B. Perronneau. Portrait of a man, from the E. Wauters Collection.

S. Freudeberger. A rustic family.

H. Robert. Study of Corinthian capitals and foliage. Red chalk.
Purchased from the H. L. Florence Fund.

J. L. David. Portrait of an artist. Purchased by the National Art-Collections Fund.

J. A. D. Ingres. Study for the Martyrdom of St. Symphorien.

G. Seurat. Le Meunier. Charcoal. Presented by the National Art-Collections Fund.

ENGLISH.

Samuel Palmer. 'The Bright Cloud', a beautiful example of Palmer, who is inadequately represented in the Collection, in his poetical and pastoral vein (Plate XXX).

Drawings by W. Kent, Charles Keene, W. Rothenstein, and A. S. Hartrick have also been presented, and Mrs. Fuller-Maitland has given nine drawings by rare and little-known English artists in memory of her brother, the late Mr. W. Barclay Squire, F.S.A. C. D.

25. POLISH PRINTS.

A COLLECTION of modern Polish etchings, lithographs, and woodcuts, comprising 82 works by 22 different engravers, has been presented to the Museum by the Association of Polish Graphic Artists at Warsaw, of which Mr. Franciszek Diedlecki is president. Artists of the more old-fashioned type are represented, such as Jozef Rapacki with his *Tower of the Church of Our Lady at Cracow* (lithograph in colours), and I. Lopienski, with his portrait of Matejko and his etching of Shylock after Gottlieb, as well as W. Skoczylas and a number of other modern artists whose work, especially on wood, has characteristics in common with that of other Continental countries. It is intended to exhibit in the autumn a selection of these Polish prints, which will be almost entirely new to British lovers of art.

26. ETCHINGS BY R. S. AUSTIN.

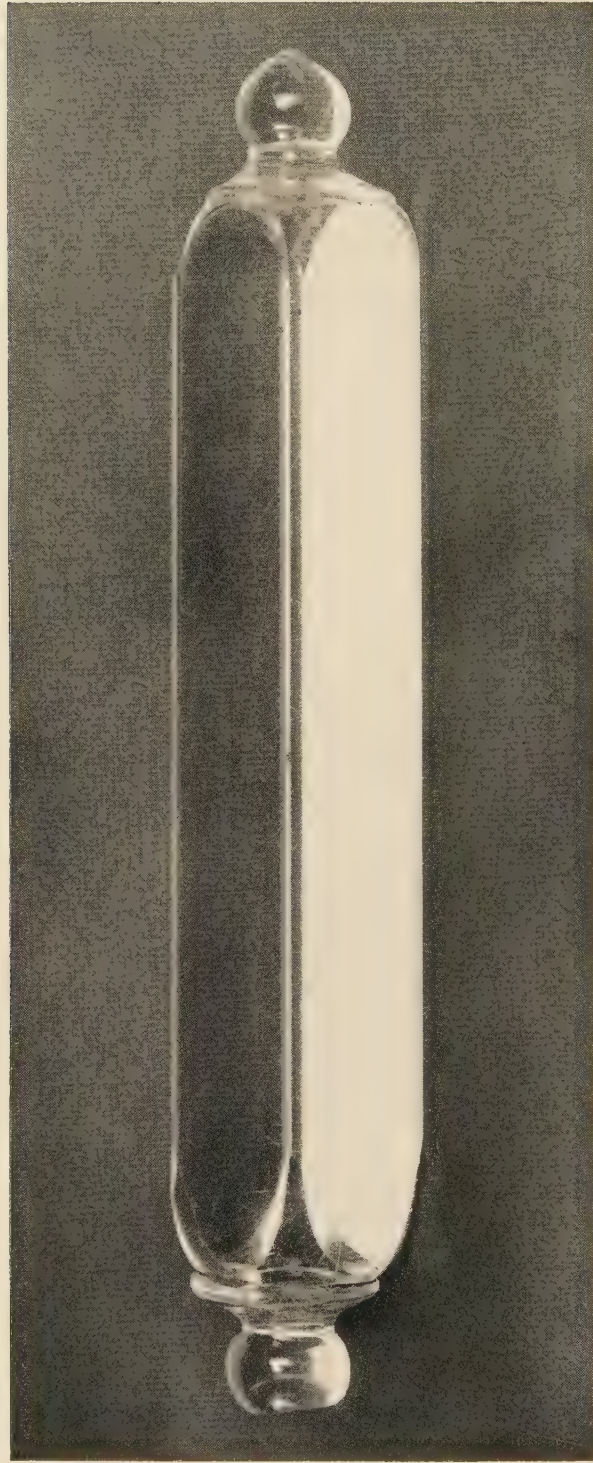
THE Contemporary Art Society has recently presented a very fine collection, amounting to 70 proofs, of the etched and engraved work of Mr. Robert Sargent Austin, R.E. They were obtained from the artist for a nominal sum, and, except in name, are practically a gift from him. Mr. Austin, who was born in 1895, was the second artist to gain the recently founded scholarship in engraving at the British School in Rome. Many of his subjects are taken from Italian peasant life. They are carefully drawn and carried out on the plate in a precise and finished technique, though there is seldom more than a slight preliminary sketch. In recent years, Mr. Austin has almost forsaken etching for graver work, though he uses the burin with the freedom of an etcher. The collection contains a large number of interesting proofs in early states, illustrating the progress of the plates.

27. TURKISH JUG (LEVERTON HARRIS BEQUEST).

PLATE XXXI illustrates a Turkish jug bequeathed by the Rt. Hon. F. Leverton Harris, the generous benefactor of the Fitzwilliam Museum. It is made of a soft sandy pottery of impure white colour which is dressed with a slip of white clay and painted in blue, green, and thick red, with black outlines, under a clear glaze. The shape of the jug is chiefly remarkable for the spreading neck which has been pinched in so as to form a lip spout, and the decoration for the scale diapers in contrasting colours. The design which runs through the scale diapers is typically Turkish, and the material and colours—a powerful cobalt blue, a leaf green derived from copper, and a thick, upstanding red from Armenian bole—are characteristic of the Turkish pottery of the sixteenth and seventeenth centuries. This brilliant ware with its powerful colouring and bold designs was long miscalled Rhodian; but it is now recognized that it was made in various parts of the Turkish Empire and that its principal centres of manufacture were in Asia Minor. The manufacture at Rhodes, if indeed it ever existed, can only have been of minor importance compared with those at Nicaea, Brussa, &c. The best period for this Turkish ware was the middle of the sixteenth century and it seems to have degenerated rapidly in the seventeenth. H. 16.2 inches. R. L. H.



XXXI. TURKISH JUG (LEVERTON HARRIS BEQUEST)



XXXII. SIR ISAAC NEWTON'S PRISM

28. PRISM ONCE BELONGING TO SIR ISAAC NEWTON.

THIS prism (Plate XXXII) has passed into the possession of the Museum through the kindness of the Rev. H. T. Inman, a collateral descendant of Sir Isaac Newton. It had long been preserved in Mr. Inman's family, having been handed down in the first instance by Matthew Barton, cousin of Newton's niece, Catherine Barton, who kept house for her uncle during his residence in London; Matthew Barton was appointed to a clerkship at the Mint by Newton during the time of his Mastership. The family evidence is confirmed by the nature of the material; the prism is of glass identical in composition with that for which Ravenscroft was given a patent in 1675; and had nothing been known of its history, it would in any case have been pronounced to be of Newton's period. It may be noted as a minor point of interest that in form it closely resembles the prism seen in the statue by Roubiliac in the ante-chapel of Trinity College, Cambridge, and mentioned in the well-known lines of Wordsworth's *Prelude*. Sir Isaac Newton is known to have used more than one prism, and we cannot be sure that the sculptor did not merely adopt a form which had become familiar in his day. Yet the resemblance in detail between the present example and that of the statue is very close, and it is not beyond the limits of reasonable conjecture that Roubiliac may have seen this very instrument, or a careful drawing of it.

Something more than a passing interest attaches to this appropriate relic of the great natural philosopher, which will be placed among objects associated with historical persons in the King Edward VII Gallery.

O. M. D.

29. JAPANESE PRINTS : MR. R. N. SHAW'S GIFT.

DURING the last quarter the Museum collection of Japanese prints has received a notable addition. Mr. Robert N. Shaw has already on three previous occasions given choice groups of Japanese prints; and this year his generosity has enriched the sub-department of Oriental Prints and Drawings with an even more valuable series of twenty prints, all of high quality and several of them of the greatest rarity and distinction. Three in especial are masterpieces of the designer's and printer's art; the beautiful 'Woman by the sea at sun-

rise' by Chōki; the 'Girl looking at herself in a mirror' (here reproduced, Plate XXXIII) by Utamaro; and the half-length of a 'Girl with a Fan', with poem by Tadamasa, also by Utamaro. All these have a mica ground. The last especially is a superb impression. Hardly less notable are the 'Cranes and Pine in snow', by Hokusai, one of the rare series of large prints which belongs to the artist's latest years of production; the gracious and charming 'Hinatsuru', on a yellow ground, by Utamaro (reproduced in colours in the Vignier-Inada Catalogue, Plate XXXVII *bis*); one of Kiyonaga's famous triptychs, the 'Pleasure-boat with performing monkey'; a delightful diptych by Shunchō; 'Girl riding on a bull', by Harunobu; 'Samisen-player and reciter', by Shigemasa; and one of the rare *Shokoku Meisho* set by Hokkei. Besides these, Mr. Shaw's gift includes admirable prints by Koryūsai and Shunyei; two more prints by Hokusai, one of the set of Bridges, and one of the Thirty-Six Views of Fuji, both excellent impressions, chosen to supplement or replace the rather poor impressions already in the collection. Utamaro is represented in the gift by three other prints, besides those mentioned above; or perhaps by four, if a delicate and vigorous 'Falcon', unsigned, should be, as seems plausible, attributed to him. This master is now well represented in the Museum, though one or two of his most famous works, like the 'Sortie Nocturne', and the 'Yama-uba and Kintoki with the Chestnut', are still lacking. L. B.

30. PRINTS OF FLOWERS BY HOKUSAI.

NOWHERE is Hokusai's gift of design more nobly seen than in the set of prints generally called the 'Large Flowers', of which eleven are known. In these there is a grand simplicity, which this artist too often sacrificed in his enormous zest for life. The Museum has long had a complete set of the 'Small Flowers' in brilliant impressions. But of the 'Large Flowers' it had only the 'Dragon-Fly and Kikyō' when the *Catalogue of Japanese Prints* was published in 1916. In 1924 the 'Lilies', most beautiful of this set, was given by Mr. R. N. Shaw. In 1926 the 'Peonies' and the 'Hibiscus and Sparrow' were acquired. And now in May of this year the 'Chrysanthemums' and the 'Iris' have been purchased. L. B.



XXXIII. JAPANESE COLOUR-PRINT BY UTAMARO

31. AN INDIAN PAINTING OF THE EARLY MOGUL SCHOOL.

A GOOD example of the Mogul school of painting was acquired in June. The name Bihzad, written on the border, of course, means nothing, except that it was greatly admired and so attributed to the famous Persian master. It is a delicate and vigorous example of the school, probably painted in the last years of Akbar's reign or the first years of Jahāngīr's; at any rate, quite early in the seventeenth century. The subject is a combat between a buffalo and a lioness. To make the contest more equal, the lioness is chained. The buffalo is ridden by a man, and a keeper urges on the lioness. This painting was formerly in the Collection of M. Gaston Migeon. Much of the best Mogul work of this period is in MSS. and possibly this originally adorned a manuscript. L. B.

32. ENGRAVED GLASS GOBLET.

THE Department of Ceramics and Ethnography has acquired by purchase an English glass goblet with double ogee bowl and knop stem, the upper knop enclosing two rows of air bubbles. The stem has been broken and repaired in metal. The bowl is engraved—partly on the wheel and partly with a diamond-point—with a vine-wreath and the double monogram E L, beneath which is the legend '*O Matre pulchra Filia pulchrior*'. It also bears the signature 'W. Baillie fecit 1752'. This goblet came from the Upton Collection and was sold at Sotheby's on 4th March, 1927; lot 47.

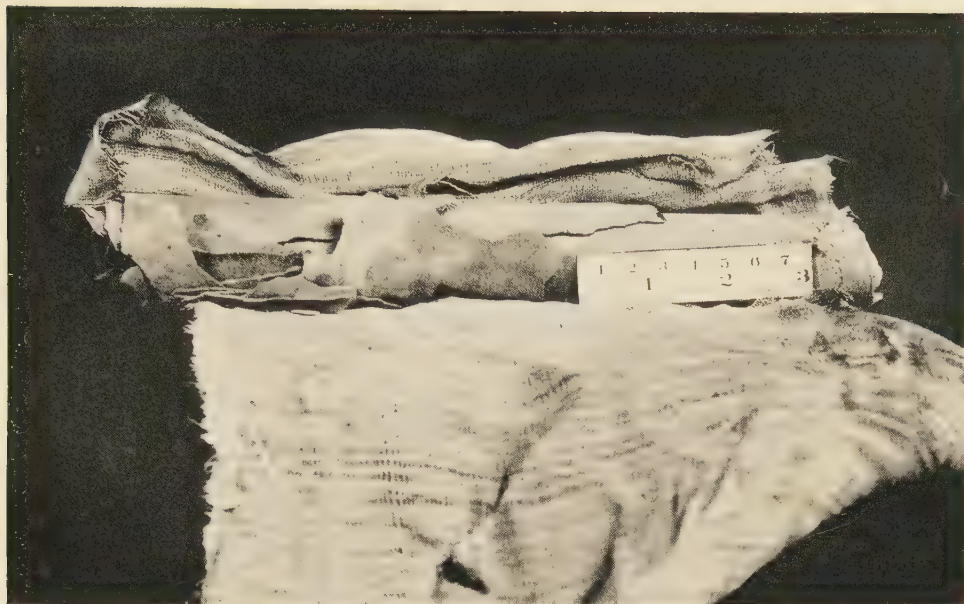
The name of Baillie is not hitherto recorded in connexion with engraving on glass, but it is possible that the engraver of this glass is identical with Capt. William Baillie (*b.* 1723, *d.* 1810), who is well known as an amateur etcher and collector of Rembrandt and whose earliest engraving proper is dated 1753. H. 7.9 inches. W. K.

LABORATORY NOTES: EGYPTIAN LEATHER ROLL OF THE SEVENTEENTH CENTURY B.C.

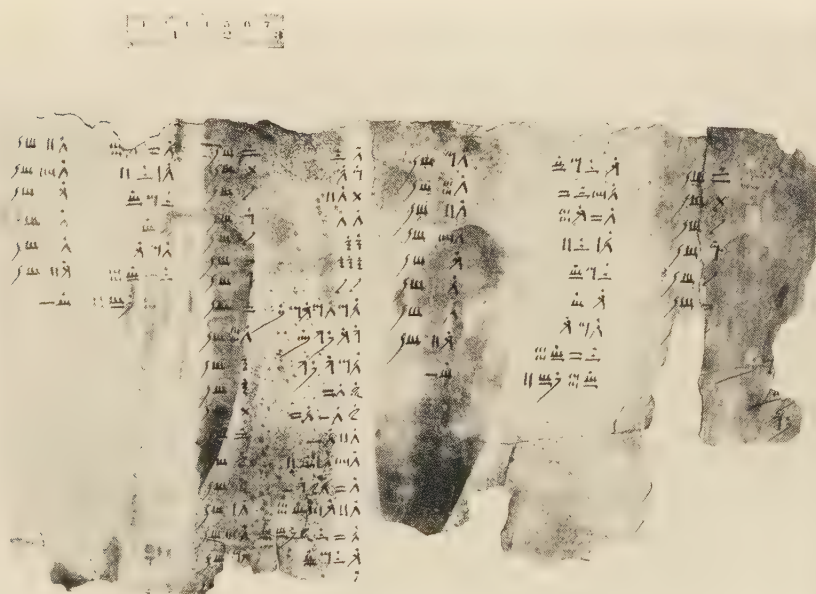
THE leather roll containing hieratic writing, No. 10250, which was acquired with the Bremner Collection in 1875, has, on account of its brittleness, never till now been unrolled. Its unrolling has now, however, been effected in the laboratory of the British Museum.

The leather on which the writing was inscribed was of a pale cream colour and extremely brittle. So very brittle was it that the shaking it had undergone in the course of many years in the tin box in which it was kept had resulted in both ends of the roll being much broken and in the formation of many small fragments of the order of six or eight millimetres square. It was obvious that none of the ordinary methods recommended for softening hard leather, such as impregnating with oil or vaseline, would be of any avail here. The only chance of success in unrolling the manuscript lay in finding some binding material which itself would supply a tough and transparent film to the particles of the leather. Preliminary experiments made a year ago with one of the fragments mentioned above seemed to indicate that further work in this direction might lead to the desired result. The only point on which there seemed to be any risk of failure was from excessive moisture in the atmosphere before the leather had been completely treated. The actual work on the entire roll was therefore postponed until the summer.

Solutions of celluloid of such limpidity that they could thoroughly penetrate the substance of the roll were found to be without any action on the writing, and to dry readily in the leather. By giving several coatings of a 2 per cent. solution of celluloid in equal volumes of amyl acetate and acetone by means of a soft brush in such a manner as to avoid the convolutions adhering to one another it was possible to build up a strong and continuous film of celluloid in the pores of the leather. To give additional strength and to enable the roll to be handled more freely arrangements were made to fasten it to a length of 'butter muslin' which had also been prepared with a similar celluloid film. To accomplish this a much stronger celluloid solution (about 6 per cent.) was applied to act as the cementing material. As



XXXIV *a.* EGYPTIAN LEATHER ROLL, BEFORE TREATMENT



XXXIV *b.* THE SAME, AFTER TREATMENT

this dried it tended to contract considerably and this, aided by a slight expansion of the celluloid in the roll due to the penetration of some of the solvent, led to the complete unrolling of the manuscript without difficulty and without a break in its continuity. During the unrolling its progress had to be carefully watched and the strong solution applied in such a manner as would prevent warping and so ensure uniform uncurling. Finally, when almost flat it was pressed between two glass plates and dried in this position. When quite dry it remained flat and, as it is now practically waterproof, it should remain flat indefinitely in spite of weather variations.

Examination under the microscope proves clearly that the material is an animal skin, many of the hairs and their roots being easily seen. It may be possible, therefore, on a more thorough examination to identify the animal species from which the skin was derived. It is remarkable that no gelatinization of the leather had occurred. The process employed to preserve the skin is unknown but the experiments made so far seem to indicate that it was not by means of 'tanning' as we understand this term.

There seems little doubt that the above-described method might be employed for strengthening and unrolling ancient manuscripts on papyrus and similar materials. The photographs show the roll before and after the operations. A. S.

THE roll, now that it has been unrolled by Dr. Scott, has not justified the hope that it might prove to contain material of importance. The text is simply a series of sums of additions of fractions, repeated twice over; apparently a scholar's exercise. In one place at least the scribe has committed an error of addition. The roll is said to have been found with the great Rhind papyrus, and this account is confirmed by the fact that the writing is of the same period as that of the papyrus, and that the contents are of a character found in it. Probably it is connected in some way with the papyrus. Both were bought together by Mr. Rhind, from whom they came to Mr. Bremner, and from him to the British Museum. The hieratic text of the roll, with a transliteration, will shortly be published by Mr. S. R. Glanville in the *Journal of Egyptian Archaeology*. H. R. H.

BLAKE EXHIBITION.

AN Exhibition of Blake's works in the Department of Prints and Drawings was opened on May 20th, in anticipation of the centenary of the artist's death, which occurred on August 12th, 1827. The exhibition comprises nearly all the drawings by Blake in the Museum Collection, most of his original line-engravings, including the large *Job* and *Ezekiel* of 1793, all the engravings of the *Book of Job* and the seven Dante plates, and such of the colour-prints as exist in detached proofs and are therefore available for exhibition. A set of postcards reproducing fifteen of these colour-prints was issued at the same time.

THE BRITISH MUSEUM QUARTERLY

VOLUME I: 1926-7

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